

DEC 18 1924

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✓ THE LOST CHORD ✓

✓ Photoplay in 7 reels ✓

✓ Based on Sir Arthur Sullivan's song. ✓

✓ Adapted and ✓ Directed by Wilfred Noy ✓✓

Author of the Photoplay (under section 62)
Chord Pictures Corporation of U.S.

"THE LOST CHORD"

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After many years abroad, Arnold Grahme, the world-famous musician, returns in triumph to America. In the studio of his friend Levina, the most fashionable vocal teacher in New York, he meets the Countess Zara, a former sweetheart, who is one of Levina's most promising pupils. Left alone for a few moments, Madeline tells Grahme that she always loved him but her parents forced her to marry Zara because he was rich while they were desperately poor. Count Zara enters with his alleged "cousin" Pauline, with whom he is in love. Seeing Grahme with Madeline, they taunt her with the fact that he is her admirer, to which she is helpless to reply.

On reaching home, Madeline goes to her baby daughter, Joan, while Zara and Pauline remain downstairs, and over a bottle of champagne plan how they may smooth the way for their love by placing Madeline under suspicion of loving Grahme. With a passionate kiss, Zara leaves Pauline and goes to Madeline's room. Finding her with Joan in her arms, he taunts her with the suggestion that she no doubt regrets that the child is not the daughter of the musician. Tearing the baby from her arms, he demands how long Levina's studio has been the rendezvous for her and Grahme. She indignantly replies that she had not seen him for seven years, on which Zara leaves her to her despair.

Grahme calls the next day to bid Madeline a last farewell, and arrives in time to hear her cries as Zara beats her with a riding whip. Grahme interferes, denounces Zara as a coward, strikes him in the face and accepts the Count's challenge to a duel, to be fought in Italy in two months' time. Grahme leaves him to his rage and tries to induce Madeline to flee with him. She refuses, saying that "Joan is the reason why". Grahme makes friends with the child, who shows him a locket given her by Madeline, containing the latter's picture. Kissing little Joan good-bye he sorrowfully leaves the house.

Two days later, while Madeline is out, Pauline takes Joan away by force, according to the plan which she and Zara have made. They are to go to a secluded spot in England, which Madeline will never find. On her return Madeline discovers what has happened and implores Zara to restore Joan. He informs her that the child has been taken away from her mother's evil influence, grins sardonically and leaves to join Pauline as Madeline collapses.

At the appointed time Grahme and Zara meet in Italy and Zara is killed in the duel. When Pauline hears of Zara's death she hires a woman to keep Baby Joan, declaring that she would rather die than to let Madeline have the child again.

Madeline, in the meantime, has suffered a complete breakdown from grief at losing her baby, and though partially recovered, is left with a very weak heart. The news of Zara's death - all unloved though false he was, is a further shock. Before she recovers, a cablegram from Pauline informs her that Joan has died of diphtheria. Pauline's hatred is so intense that she stoops to this despicable lie to further hurt Madeline. This blow completes the destruction of her health and she enters a convent, intending later on to take the final vows that will close to her forever the world that has brought her only suffering. Grahme returns, and after a search, finds her among the gentle Sisters in the seclusion of the nunnery. The Mother Superior informs him that Madeline will not see him. Broken hearted he wanders away, and stumbles across a little church next to the convent. He enters, and to soothe his tortured

soul he turns to music. Sitting at the organ he plays as Madeline and the Sisters pass by in the garden of the nunnery. She recognizes his playing and its passionate appeal begins to steal into her tormented soul with its message of love and peace. To be near her, Grahme purchases a house near-by, taking his widowed sister, Helen Martin, and her small son Jack, to live with him. Every day he plays the church organ and Madeline hears him.

Again he visits the convent to see Madeline and she finally agrees to receive him. He pleads with her to leave the sisterhood and marry him but she refuses. She dare not tempt happiness again. Grahme appeals to the Mother Superior, who advises them to wait two years which Grahme accepts. He continues his playing every day in the little church and the appeal becomes too strong for Madeline to resist longer. She goes to the church and tells him that his faithful supplication has won her and that she will be his bride. After a tender scene, Grahme returns to the organ and in a burst of triumphant love he plays to her as never man played before, pouring out his whole soul to the woman of his choice. In the midst of his glorious music he strikes a new and wonderful chord - "One chord of music like the sound of a great amen". Overcome by emotion Madeline's heart fails her and she falls dying to the floor, calling Grahme with her last strength. He clasps her to his breast and her heart ceases to beat as it is pressed to his in a final embrace.

Twelve years elapse, and Grahme with whitened hair and a heart cold and dead, still goes to the church daily to play to his love, trying to regain that glorious chord that ever eludes his mind and fingers. His nephew Jack, in the meantime, has grown to be a fine, eager young fellow. With his friend Arthur Ames, he meets and becomes friends with two actresses, Joan and Phyllis. Jack and Joan fall in love, but when he learns that the manager of her show, through favoritism, has given her a better part, he becomes jealous and suspicious. His uncle Grahme, wishes him to become a member of a scientific expedition that is to start at once around the world. In his despair, Jack agrees, and leaves without seeing Joan again. Joan immediately discovers that the intentions of the manager are far from honorable and leaves the show. She struggles to support herself by singing, and comes to the attention of Levina, who is greatly impressed with her voice. Levina induces Grahme to emerge from his seclusion to hear this new artist, in the hope that he will offer his patronage and assistance, Grahme hears her sing and is so delighted with her voice that he promises to introduce her and accompany her at a concert. The appearance, with the patronage of the famous Grahme, is a great success. In talking with Joan afterwards, Grahme recognizes the locket round her neck as the one he saw long ago on Madeline's baby daughter Joan. This establishes Joan as the daughter of his long-lost love. He tells her the whole story and takes her to his home where she is warmly welcomed by his sister, Jack's mother. Joan, however, does not know of this latter relationship. The likeness of daughter to mother rekindles the flame of love in Grahme's heart and he begs Joan to marry him. In gratitude she agrees, not realizing that her love for him was that for a father rather than for a lover. Seeing a picture of Jack on his mother's dresser, she learns for the first time that he is Grahme's nephew.

Jack returns unexpectedly and is led by his dog to Joan's feet. When he attempts to take her in his arms, she repulses him, telling him that she is to marry his uncle. After a vain attempt to shake her determination to keep faith with her benefactor, Jack flings out of the room and Joan sinks on a couch, weeping for her real love who has gone. All unknown to the lovers, Grahme was in the room and overhears all they say. After a night

of soul-searching struggle with himself he decides to give up Joan and asks her to release him. When she consents, he tells her that Jack has something to tell her. The old, sweet story is told again and the two loving young hearts are united through Grahme's sublime self sacrifice. Going once more to the little church, Grahme plays his grief and loneliness, and tries again to find that Lost Chord. As he plays, with his soul purified by his renunciation, Madeline appears to him with the promise that ere long that chord shall sound for them both. Inspired by the vision he strives again to recover the Lost Chord and as the picture ends it is finally revealed to him.

DEC 18 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Chord Pictures Corporation

The Lost Chord - 7 reels

Respectfully,

FULTON BRYLAWSKI

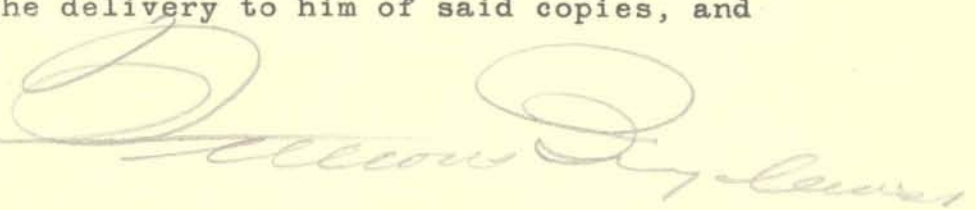
The Chord Pictures Corporation
hereby acknowledges the receipt of two copies each of the
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Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Lost Chord	12-18-24	©CIL 20922

The return of the above copies was requested by the said
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December 1924 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Delivered in person

DEC 20 1924



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